

HARN MUSEUM OF ART / FALL 2019



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WELCOME



The staff of the Harn is excited to bring you the first edition of our new magazine that will provide in-depth, behind-the-scenes stories about the museum as well as previews of exciting programs and exhibitions. I know you will enjoy learning about our work at the Harn and our many partnerships with the University of Florida and City of Gainesville.

The fall line-up of new exhibitions at the Harn highlights our partnerships with the University of Florida's faculty. The *53rd SA+AH Studio Faculty Art Exhibition*, curated by Chief Curator Dulce Román, includes new work by twenty-five School of Art + Art History faculty working in a variety of media. Artists will offer gallery talks and invite

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you into some of their studios via a special video feature. Another long-standing partnership between the Harn and UF faculty can be seen in our newest "Faculty Focus" exhibition *ART + MATH: Seeing Mathematics in the Museum*, curated by Kevin Knudson, UF Professor and Chair in the Department of Mathematics, in partnership with Dulce Román and Eric Segal, Director of Education and Curator of Academic Programs. This project saw the three scouring the Harn's collections for works that embodied the intersection of mathematical abstraction and creative imagination. *Global Perspectives* highlights important contemporary art from the Harn's collection, and includes an excellent in-depth look at the work of Roberto Obregón. *Accumulate, Classify, Preserve, Display: Works by Roberto Obregón from the Carolina and Fernando Eserverri Collection* is curated by UF faculty members Jesús Fuenmayor, Visiting Curator and Program Director of the University Galleries, and Kaira Cabañas, Professor in the School of Art + Art History, and coordinated by Dulce Román.

Please visit the museum often and bring family and friends as they visit for Gator games and holiday events this fall.

Lee Anne Chesterfield, PhD

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Inside Outside: Outside Inside—A Century of East Asian Landscapes 1900s-2000s

December 18, 2018 - December 1, 2019

CENTURY: New Photographs from the Harn Collection

April 19, 2019 - November 3, 2019

ART + MATH: Seeing Mathematics in the Museum

August 20, 2019 - April 5, 2020

53rd SA+AH Studio Faculty Art Exhibition

August 23, 2019 - January 5, 2020

Global Perspectives: Highlights from the Contemporary Collection

October 29, 2019 - May 30, 2021

Accumulate, Classify, Preserve, Display: Works by Roberto Obregón from the Carolina and Fernando Eseverri Collection

November 5, 2019 - February 16, 2020

André Kertész: Seven Decades

November 26, 2019 - November 1, 2020

Tempus Fugit :: 光陰矢の如し:: Time Flies

December 21, 2019 - December 12, 2021

Elusive Spirits: African Masquerades

Ongoing

Highlights from the Asian Collection

Ongoing

Highlights from the Modern Collection

Ongoing

For updated exhibition information visit harn.ufl.edu/explore/exhibitions.

image: Gaston Lachaise, *Head of a Woman (The Egyptian Head)*
c. 1923, bronze with brown patina, gift of friends of the Harn Museum
image opposite page: Photo by Randy Batista



INSPIRING OUR COMMUNITY

53 YEARS OF FACULTY ART



DULCE ROMÁN

Chief Curator &
Curator of Modern Art

For the past half-century, the studio faculty from the UF School of Art + Art History have shown their work together in an annual collective exhibition that allows them to share their art practice with students, colleagues and the community.

Typically shown each year at the University Gallery, the current presentation marks the 53rd exhibition and the sixth time the Harn has hosted the show. The most recent works—some on view for the first time—by twenty-five faculty artists working in a varied range of media are featured in this year's exhibition.

The 53rd SA+AH Studio Faculty Art Exhibition recognizes and applauds UF's art faculty as individual artists and as a collective of art educators who inspire a community of students and colleagues. The exhibition provides visitors a glimpse into the creative and professional work of these exemplary artists and educators and affords an exclusive opportunity to view new directions in their work. Visitors to the exhibition will see a varied



body of work featuring sculptures, paintings, drawings, photography, ceramics, fiber arts, mixed-media, video and installations. In addition, a video featuring three faculty at work in their studios is included in the gallery and available for viewing on the Harn's website.

UF's SA+AH studio faculty are all well-recognized artists in their own fields and regularly exhibit their work in galleries and museums throughout the United States and internationally.

SEE THE EXHIBITION

53rd SA+AH Studio

Faculty Art Exhibition

August 23, 2019 - January 5, 2020

For programs and events
related to the exhibition, visit
harn.ufl.edu/53facultyexhibition.

image: Lynn Tomaszewski, *Same as it ever was*, 2019, ink, acrylic and enamel on yupo, courtesy of the artist

“BEHIND EVERY GREAT MAN...”



CAROL MCCUSKER
Curator of Photography

If you watch PBS-Public Television, you may have noticed *American Masters*, and other art programs, are supported by “The André and Elizabeth Kertész Foundation.” Ever wonder who they are?

André Kertész was a Hungarian-born photographer, who later lived in Paris, and ultimately, New York, and shaped the art of street photography in the 20th century. He began his career in earnest in the 1920s, when he embraced the new 35mm Leica, a small camera that used roll film and had a rapid shutter speed. It revolutionized photography. (Changing camera technologies over the past 180 years have determined how and what we see. New cameras produce new vision.) It is said three people “made” the 35mm Leica: Oskar Barnack, its inventor; Erich Salomon, father of candid 1920s photojournalism; and Kertész, who made poetry out of everyday life. With the Leica, and his move to Paris, Kertész was liberated.

In Paris, between the two world wars, Kertész flourished, becoming a celebrated artist, so much so that the great French photographer, Henri Cartier-Bresson, declared, “Whatever we have done, Kertész did first!” However,

once he moved to New York in 1936, Kertész could hardly make a living. Not until the 1960s, when curators began publishing and exhibiting his work, and the photography market began to grow, did Kertész get the attention he deserved. In time, this brought financial reward.

So, how did the “Kertész Foundation” come into being? Kertész’s wife, Elizabeth, upon arriving in New York with her husband in 1936, established a successful perfume and cosmetic business. (In Paris, she had worked for Helena

Rubinstein.) It was her income and business savvy that sustained them. Honoring Elizabeth’s entrepreneurship and commitment to him, André initially wanted the Foundation to bear her name only, yet, his name was the most widely known. Hence, their combined legacies continue to fund PBS cultural programming, and other philanthropic organizations. With 2020 being the “Year of the Woman,” it is fitting that Elizabeth receive the recognition she deserves for her role in the life and art of André Kertész.



SEE THE EXHIBITION

André Kertész: Seven Decades

November 26, 2019 - November 1, 2020

To learn more about the exhibition and view programs as they are planned, visit harn.ufl.edu/kertesz.

image: André Kertész, *Elizabeth & I*, 1933, gelatin silver print
Gift of Lori and Kenneth Polin Family, © Estate of André Kertész 2019, courtesy Stephen Bulger Gallery, Toronto

GLOBAL CONNECTIONS

EXPLORED BY
HARN CURATORS



SUSAN COOKSEY

Curator of African Art

Global Perspectives: Highlights from the Contemporary Collection is a celebration of global interconnectedness. The Harn's curators worked together to find shared themes and create conversations from a variety of mediums and perspectives covering Asia, Africa, Europe, and North, Central and South America.

CONTEMPORARY

Dulce Román, Chief Curator and Curator of Modern Art, connects the architecture and energy of urban life of the United States with those of China and Indonesia. Artists John Baeder and Yvonne Jacquette focus on the architecture and culture of New York, whereas Brazilian photographer Sebastião Salgado explores the overwhelming cityscapes in Jakarta and Shanghai.

AFRICAN

Working with the African collection, I chose artists who allude to cultural and historic motifs. British-Kenyan artist Magdalene Anyango N. Odundo's ceramic vessels reference Zulu and Mangbetu women's flared coiffures, and American artist Kehinde Wiley's re-presentation of a 21st-century couple is modeled after a specific archetypal sculpture from the Dogon people of Mali.

ASIAN

Jason Steuber, former Cofrin Curator of Asian Art and Allysa Peyton, Assistant Curator of Asian Art selected works that reflect on remnants of tradition, and the evolution of process. Contemporary ink artist Tangtze (Grace) Tong pushes the medium to new heights of expressiveness and scale, while Paul Binnie continues the tradition of wood-block printing and tattooed ink onto skin.

PHOTOGRAPHY

Carol McCusker, Curator of Photography, examines art from points below the equator, as seen in Sebastião Salgado's photography, and other works from the collection of Héctor Puig. The artists' practice is a political act, a manifestation of the poetry, struggle, opposition and resiliency of daily life in Puerto Rico, Mexico, Ecuador and beyond.



Bringing together each curator's vision into one gallery, with juxtapositions of 50+ artworks from around the world, generates new interpretations and dialogues. Resonances across cultures, temporal and spatial boundaries, and artistic genres illuminate these artists' global commonalities and accomplishments.

SEE THE EXHIBITION

Global Perspectives: Highlights from the Contemporary Collection

October 29, 2019 - May 30, 2021

harn.ufl.edu/globalperspectives

image: Tangtze (Grace) Tong, *Calligraphy*, n.d., ink on paper
Museum purchase, funds provided by the David A. Cofrin Fund for Asian Art

LOANS ENHANCE AMERICAN ART



DULCE ROMÁN
Chief Curator & Curator of Modern Art



In summer 2018, the Harn began an exciting new partnership with Art Bridges, a foundation affiliated with Crystal Bridges Museum of American Art, that seeks to bring important works of American art to a broader audience through loans from its

collection. This new partnership involves the loan of three stellar paintings by noted artists. Currently on view in the modern gallery, these include Childe Hassam's *Italian Day, May 1918*, George L. K. Morris's *Munition Factory*, and Norman Wilfred Lewis's *Untitled (Subway Station)*. The addition of these works has energized and broadened our modern collection gallery in exciting new ways.

Childe Hassam is well-known for his views of streets and parks in New York City. Although the Harn's collection includes several of Hassam's New England landscapes, his urban views are not represented. *Italian Day, May 1918* depicts a Fifth Avenue parade in New York City in honor of Italy's declaration of war against Austria-Hungary in May 1915. Here, Hassam combined several patriotic motifs

including the American, Italian and Red Cross flags—symbols of Allied victory—and the skyscraper, a symbol of American modernity and ingenuity.

George Morris's *Munition Factory* (1943) was also painted during wartime: the Second World War, when factories across the United States mass-produced bombs, guns and ammunition. It joins the Harn's works by Albert Gallatin and Suzy Frelinghuysen who, along with Morris, belonged to a group known as the "Park Avenue Cubists." Together, they sought to keep European modernism alive and were committed to the belief that American abstraction could make a unique contribution to the visual arts.

The loan of Norman Lewis's *Untitled* (1945) abstract painting has expanded our dialogue around depictions of urban subjects. This is a dynamic view of city life in which people from different backgrounds, races and ethnicities intermingle on what appears to be a subway platform.

In addition to the loan of these important works, Art Bridges funded a lecture by Dr. Jacqueline Francis, Chair of the Graduate Program in Visual and Critical Studies at the California College of the Arts, on Norman Lewis. They also funded transportation to bring students from Alachua County Public Schools to the Harn for tours featuring these paintings.

Art Bridges

SEE THE WORKS

View the Hassam painting through early September 2019.

The Lewis and Morris paintings will be on view through December 2019.

image: Childe Hassam, *Italian Day, May 1918*, 1918, oil on canvas 36 x 26 in., on loan from the Art Bridges Foundation

GALLERY CONVERSATIONS

WITH **MARÍA ROGAL**
& **HEIDI POWELL**



ELIZABETH KING
Gallery Interpretation
& Public Programs
Manager

I had the pleasure of interviewing María Rogal, UF Professor of Graphic Design and Heidi Powell, UF Assistant Professor of Art Education to discuss aspects of their work on view in the 53rd SA+AH Studio Faculty Art Exhibition.

Can you share something about your process or sources of inspiration that may be surprising to readers?

ROGAL: The title of my work, *Mira-Look*, is a literal translation from Spanish to English. It reflects my process as a maker and is an invitation/instruction to look at the work. For me, it is also an exercise in learning to look and to embrace everyday life. While one could learn to look anywhere, I keep returning to the Yucatán peninsula...studying culture

there aids my design practice working with Mexicans, including Indigenous entrepreneurs, makers and academics. *Mira-Look* is an ongoing project that is heavily influenced by knowledge from the people I work with and informed by cultural anthropology, ethnographic methods, tourism studies and horizontal methods.

POWELL: My process really comes from the idea of repetitive memory, where in our mind we stitch together storied experiences that don't always come from the same place or time, but begin to flow together to create a new collaged story.



We move and are constantly re/connecting from one thing to next, or one person to another and we

get to relive or revisit connectivity through memory. The materials—in this case, handmade shoes—suggest temporality and movement, connection and reconnection. The handmade shoes take time to consider, revealing personalities of individuals, or the idea of individuals. It's portraiture through object making.

Rogal in her studio at UF





entomology, arts and sustainability, and arts and architecture to engage interdisciplinarity in research practice.

► **How will you use this exhibition in your classes? How have you used Harn exhibitions and collections in your classes in the past?**

ROGAL: As a graphic designer, educator and human, I find it both interesting and valuable to learn about the many contexts and ways of being in the world. With this exhibition and others, I am interested in sharing the issues and ideas presented, the diversity of viewpoints, and ways of articulating them through art and design.

POWELL: I teach online so the Harn exhibition space is usually used when my students come to UF [for] Summer Studios. This fall 2019 we are trying a remote drop-in Virtual Exchange, a great opportunity to pilot arts and technology integration for pedagogical growth.

Learn about other faculty artists by attending their [Gallery Conversations](https://harn.ufl.edu/lectures-talks) harn.ufl.edu/lectures-talks

► **What are some questions you encourage audiences to consider when viewing your work?**

ROGAL: What are different experiences that comprise everyday life? What are these stories and how might we listen to them?

POWELL: What is it made of and why use that material? What is the work saying to me? How do I relate to it?

► **What does it mean to be affiliate faculty in the Center for Latin American Studies? What role does the Center play in your art, teaching and/or research?**

ROGAL: Since much of my work is situated in or about Mexico, the Center has served as a natural place to connect with a vibrant and interdisciplinary community of experts. By supporting my work in Mexico, student engagement,

collaborations and exchanges, there is a flow of knowledge creation and dissemination circulating through the Center that benefits UF and beyond. I am grateful to the Center for playing such a key role in this.

POWELL: It's like being part of a beautiful constellation of people that bridge the gap between Latin America and what we hope to bring out in our disciplines, revealing culture and the unique and hidden ways of knowing about others that should be visible. The Center has provided funding for the research I do in Guatemala, such as a research residency exploring the kites of Sumpango, cobbling in Pastores, and alfombras in Antigua; [and supported] my undergraduate students with a Research Tutorial Abroad Award to explore arts and



EARLY LEARNING AT THE HARN

A NEW WORLD



JENNIFER INFINGER
School & Family
Programs Manager

Children who come to museums at a young age get to know the museum as a friend and build skills that support their growth and learning. Knowing this, it is one of my missions to create access to museums. Coming into the Harn as the new School and Family Programs Manager in October of last year, I was very happy to learn I would be serving the Gainesville community by helping to continue Early Learning at the Harn. This program, which started during the 2017-2018 school year with only a few classes, now serves 25 classes and an estimated 500 children by providing learning opportunities and hands-on art activities both in the classroom and at the Harn.

The impact made would not be possible without the cooperation of local schools and teachers. Phyllesha Norman, Head Start ESE Teacher from Alachua County Schools said during her visit with the children: “This is the first field trip that I’ve experienced with Head Start kids. They love it. They just love experiencing the museum. This is like a whole new world for them.”

One of the more notable highlights of this program, to me, is the look of sheer wonder as the students make their way throughout the museum. It is refreshing to experience the building, artwork and art-making from their joyful, enthusiastic perspectives. The program builds student vocabulary and fosters literacy engagement through the theme of the “Language of Art.” Overhearing students animatedly sharing their responses to docent-led questions is a great example of the evidence of their learning and the meaningful impact this program has on their lives.



Early Learning at the Harn provides multiple components that engage teachers, students and even caregivers. The program features a teacher workshop, in-class lesson, museum field trip, art activities at the Harn and a parent engagement program at each participating school. Stacey Hill, Head Start Site Coordinator from Alachua County Schools commented on the school-based portion, saying “the parents had an amazing time. They were engaged with their children. They were sitting down and doing art with their children.” Regarding the “ABC: Art by the Letter” book, developed by the Harn and given to all participants at no cost, Hill said “the parents mentioned to some of the teachers that they were able to read the book at night with their children—I really love that aspect of it.”

We hope to continue Early Learning at the Harn for years to come. This research-based program was developed by Brandi Breslin, former Coordinator of School and Educator Programs at the Harn, along

with expert faculty and graduate students from UF’s Anita Zucker Center for Excellence in Early Childhood Studies. Early Learning at the Harn is supported annually by an anonymous foundation, EAD Corporation, Bank of America Charitable Foundation, Marc Gale and other generous donors. Our community partners include SWAG (Gainesville Southwest Advocacy Group) and the Early Learning Development and the Parent Academy at ACPS (Alachua County Public Schools). Through this program we help students find joy in experiencing art and in becoming life-long museum visitors who see the value of incorporating art into their everyday lives.



PATIENT ART

DESIGNING THE ROCK GARDEN



The Harn Museum of Art and UF Health Shands Arts in Medicine work together to help hospitalized patients at UF Health Shands Hospital design and experience the art of the Harn’s Asian rock garden from their hospital room. This project brings a piece of the outdoors into the hospital—expanding the patient experience beyond their walls.



MARTIN MCKELLER
Harn Garden Volunteer

Excerpts from an article in “The Journal of the North American Japanese Garden Association,” Issue No. 5, 2018

Conceptualizing the Program

The Harn arranged for the director of the UF Health Shands Arts in Medicine Program (AIM), Tina Mullen, to meet with me in the Asian rock garden. I envisioned a joint program where hospital patients would rake patterns, under the guidance of trained volunteers, into the gravel in the garden. I had a completely unrealistic expectation, and Tina told me why. The patients who develop a relationship with AIM stay in the hospital for extended periods and do so because they have



MEET NAYLA

Nayla Rivera was diagnosed with Cystic Fibrosis at 7 months old. On January 5, 2018, at age 16, she underwent a lung transplant.

serious medical problems. Few can leave the hospital and most cannot leave their hospital room. We would need a program where individuals could benefit from a Zen-style garden experience without visiting the garden in person. Could we do that?

Practitioners characterize raking a *karesansui* (dry sand) garden as meditative and soothing. What about the process of creating a pattern to be put into the garden's gravel? What if we gave patients a large paper map of the Asian rock garden and asked them to design a pattern? Might this give individuals the opportunity to engage creatively while not thinking about their illness? We decided to develop a joint trial program where patients work with AIM to create a design that garden

volunteers would rake, after which the patients make a virtual visit to the garden via video conferencing. Tina returned to the AIM office to inform the Artists in Residence and the Art Therapists about the idea.

A Patient's Reaction and Response

It began. One, two, three patients created their own designs, each expanding the boundaries of the program. In the same spirit then came Nayla Rivera. She included in her pattern literal references to her condition, including a pair of lungs representing her transplant operation. As she recovered from her surgery, she became the first patient not only to visit the Asian rock garden, but to do so while Asian rock garden volunteers raked her pattern into the garden.



Nayla, with the help and guidance of Andrew Hix, Artist in Residence and Integrative Therapist with AIM, wrote movingly about her illness, her emotional state preceding her acceptance of her treatment, and the value of involvement with art during this period. This information became part of the signage that visitors saw as they entered the Asian rock garden. What changed over the course of the trial program was the value we placed on the patient writing about their medical situation and their creative experience. This background allowed visitors to better comprehend the visual communication they encountered in the garden, and to recognize the resilience of the patients.

Future Directions

As the program with AIM continued, Asian rock garden volunteers and Harn staff noticed a shifting understanding of what we accomplished. We started the program with the belief that we would do something positive for patients. We did not anticipate the patients helping us to grow. We had not realized that the patients come to making a pattern with no preconceived ideas. Garden volunteers, on the other hand, unconsciously felt constrained by our knowledge of traditional patterns for Zen-style gardens. The patients introduced us to patterns we would never have thought to try, or to appreciate aesthetically.

I, for one, started the program reluctant to talk with the patients during the virtual tours. As garden volunteers, we did not know what to expect. What if we could not understand the patients? What if they did not say anything? We had the opposite result in our trial program. The patients eagerly talked about their designs, explained why they included specific elements, explained their motives, and asked garden volunteers about techniques for raking. Together, we immediately put aside thoughts of illness and began a new chapter for us all: inspiring and shifting perspectives by connecting, creating and communicating—all through patterns in gravel.

“

After the transplant was hard. While I was in the hospital I would draw, write, and write songs to express myself since that has always been my weakness. I love to draw when I'm having a hard time. It's a stress reliever for me because I'm concentrating on the art piece and not my problems. Art is my medicine. I can't wait to see what life has in store for me and my new lungs.”

—NAYLA



INSPIRING GENEROSITY



KELLY C. HARVEY
Director of Development



If the stories in this issue have inspired you and you want to discover ways to support the museum that you love, the Development office is here to help. Private support allows the Harn Museum to continue to provide engaging exhibitions and excellent programming for everyone. There are many ways to support the Harn and it is my true pleasure to sit down with individuals to identify the best way for them, personally, to extend that support.

The first and easiest way is to join as a member. Membership at the Harn is free and is the best way to be the first to receive access to museum news and behind-the-scenes information. Membership serves as a great way to educate yourself on the various programs and priorities of the museum that align with your personal giving goals.

Giving to the Harn can be as simple as making a cash gift to the Annual Fund or sponsoring an exhibition. Or, it can be a deeper conversation about supporting the museum through a gift of appreciated stock, real estate, life insurance policies, retirement assets or a provision in your will or living trust. Gifts made through Charitable Remainder Trusts or Gift Annuities can even provide you with an income during your lifetime.

The options are endless and I look forward to the opportunity to work with you to determine the best way for you to support the Harn Museum of Art now and in the future.

**IT IS MY TRUE PLEASURE TO SIT DOWN
WITH YOU AND IDENTIFY THE BEST
WAY TO EXTEND YOUR SUPPORT.**

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HARN MEMBERSHIP



ALLI HUDSON
Assistant Director
of Development

Not only is admission to the Harn free every day, so is Harn membership. With the launch of free membership in 2015, the Harn has continued to expand access for visitors in Gainesville and across the country to connect with their art museum.

How to Become a Member

In addition to being free, becoming a Harn Member is as easy as 1, 2, 3.

- 1 Go to www.harn.ufl.edu/join and click Become a Free Member
- 2 Create an account
- 3 Check your email to activate your account

Once completed, download the Harn Membership App (iOS and Android) for 24/7 access to your digital member card, reciprocal benefits and museum updates.

Member Benefits

Harn Members receive free general admission to other College and University Art Museums (CUAM) across the country. Invitations to Member pARTies provide a sneak preview of exhibitions and an opportunity to mingle with friends while enjoying hors d'oeuvres and refreshments. Discounts on children's art camps, a 10% discount in the Museum Store every day, with 20% discount reward days throughout the year are also perks of being a member. Special communications include a digital subscription to the Harn Member e-newsletter.

WANT MORE?

Visit even more museums for free by making a gift of \$100 or more to the Harn. Your gift not only supports the work of the Harn but provides access to 1,000+ museums nationwide through the North American Reciprocal Museum Association (NARM) and Reciprocal Organization of Associated Museums (ROAM) programs.

5 QUESTIONS WITH INTERN CALEB BONSI



ALLI HUDSON

Assistant Director
of Development

Caleb Bonsi recently completed his internship as the Harn's Membership Data Analyst. Now a UF grad, Caleb is a Consulting Analyst at Accenture in Atlanta, Georgia.

1 WHAT WERE SOME OF YOUR RESPONSIBILITIES/PROJECTS THAT YOU WORKED ON?

As an analyst, some of my duties included tracking membership numbers in response to events and campaigns. The goal is to be able to identify which communications strategies resonate better and with which audiences. One of my larger-scale projects was mapping the demographics of our 5,000+ active members, highlighting their zip codes and geographies. This helped us segment our communications and identify opportunities for out-of-state engagement.

2 WHAT DO YOU THINK MORE PEOPLE SHOULD KNOW ABOUT THE MEMBERSHIP PROGRAM?

That it's free, for one—you'd be surprised how many people don't know that! The amount of access and offerings you get as a member are unparalleled. Our main focus in Development is driving engagement because we've seen that our most engaged members tend to support us through donations and gifts.

3 WHAT WAS YOUR FAVORITE PART ABOUT WORKING AT THE HARN?

My favorite thing had to be getting a behind-the-scenes look into all the parts that come together to make the Harn so special. Before this internship, I didn't think

about the different departments like Education, Curatorial, Development, Marketing, Finance, and Operations that have to work in tandem to execute the many services the Harn offers.

Also, I really enjoyed the pARTies, which happen once a semester. From the atmosphere, drinks, food, exhibitions, and—most importantly—the people, it's easy to see why pARTies are so well-attended.

4 IS THERE A PARTICULAR HARN GALLERY OR ARTWORK/ARTIST THAT YOU FAVOR?

I immediately recognized and loved the Kehinde Wiley pieces in the museum because he has such a distinct style and is now widely renowned for his portrait of Barack Obama that sits in Smithsonian's National Portrait Gallery.

5 DO YOU PLAN TO ENGAGE WITH ART AND MUSEUMS IN THE FUTURE?

Absolutely! And it'll be even easier to do so because of the Harn's Reciprocal Program which grants (Harn donors over a certain threshold and current UF students) free access to 1,000+ museums nationwide.

DID YOU KNOW?

Shopping in the Museum Store and renting Harn spaces help support our mission.



Shop the Store

Gator-themed gifts, local artist-made jewelry and ceramics, and more are waiting for you in the Harn Museum Store! Harn Members save 10%.



Plan Your Event

Art-filled spaces make any occasion one to remember. Inquire about your event today at harn.ufl.edu/rentals.

cover art: Kehinde Wiley, *Dogon Couple*, 2008
Oil on canvas, museum purchase, funds provided by the David A. Cofrin Acquisition Endowment and Caroline Julier and James G. Richardson Acquisition Fund, *Dogon Couple* © 2008 Kehinde Wiley. Used by permission. Collection of the Harn Museum of Art.



BEHIND THE COVER ART

Dogon Couple, created by American artist Kehinde Wiley, was acquired by the Harn in 2008. It is part of the *World Stage: Africa and Belonging* series.

“The *Dogon Couple* is easily one of my favorite paintings out of the *Africa* series. What I had to do was to contend with the fact that I’m an African. I grew up here as an African American. My father actually is from Nigeria; he returned to Nigeria before I was born. And so my sense of Africa is at once very American because I grew up in California—South Central Los Angeles—in the 1980s. But it’s also a sense of someone *longing* for a country that never was really part of his existence. *Longing* for a father that was never there. *Longing* for a sense of authentic attachment to Africa—the real Africa, not the one that’s received on television. And that’s what gave rise to the *Africa* paintings.”

— Kehinde Wiley

Text adapted from the “Kehinde Wiley: A New Republic” video series by the Virginia Museum of Fine Arts. Photo of Wiley: still from the Metropolitan Museum of Art’s The Artist Project, Artforum.



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HOURS

MUSEUM

Tuesday – Friday, 11 am – 5 pm
Saturday, 10 am – 5 pm
Sunday, 1 – 5 pm

Open for Museum Nights every 2nd
Thursday of month, 6 – 9 pm

Closed Mondays and state holidays

CAMELLIA COURT CAFÉ

Tuesday – Saturday, 11 am – 2 pm

FREE ADMISSION

Parking is \$4 until 3:30 pm, Monday - Friday.
Parking is free on the weekends.



@harnmuseumofart

